

WORSHIP PRIMER FOR PASTORS AND PLANNERS: WHAT YOU WISH YOU LEARNED IN SCHOOL

Discussion Questions, Suggestions for Further Reading, and Chapter Endnotes

Introduction: The Journey Ahead

¹ Constance Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, 2nd ed. (Grand Rapids, MI: Baker Academic, 2021), 263.

² In this manual the term *corporate worship* is used to mean the primary worship experience for the gathered church, usually on a Sunday or perhaps Saturday.

³ Ronald Edward Man, “Dallas Seminary Worship Education for Future Pastors” (D.Min. diss., Dallas Theological Seminary, 2009), 83–85, accessed September 27, 2021, <https://app.box.com/s/85118ysts5j66i2kyk6u>. Man’s research revealed that “once [pastors] are out serving churches in pastoral roles, they suddenly find that they no longer have the luxury of taking a neutral stance on worship matters. They are often expected to demonstrate a principled mind, a stout heart, and a steady hand in guiding their churches through troubled worship waters.... [However,] even among those who had the required worship course, the great majority stated that they did not feel adequately prepared by their seminary training for facing worship issues in their pastoral ministries.”

⁴ Marva J. Dawn, *A Royal “Waste” of Time: The Splendor of Worshiping God and Being Church for the World* (Grand Rapids: Eerdmans, 1999), 9.

⁵ Cherry, *The Worship Architect*, 263.

Chapter 1: Keep the Main Thing the Main Thing: Worship Is the Primary Function of the Church

Discussion Questions

1. Write out your own definition of worship. What are the key principles and actions? How does your definition differ from or improve upon the two definitions found at the beginning of this chapter?
2. Interact with the statement from Segler and Bradley (p. 15). Do you agree or disagree, and why? How would you improve their statement?
3. How do you evaluate your worship service? Do you, like when I judge singers on *American Idol*, tend to be overly critical of mistakes or even simply things you don't like? What is the level of quality you expect in worship? In other words, what is the balance of perfection and human imperfection you accept. How do you react to the imperfections that inevitably occur in worship?
4. Do you ever include time for quiet or silence in your setting? How do you think it would be received? If you were to add it, how could you introduce it well?
5. Review your church's worship orders from the past couple weeks. How was God's story presented? Was it the whole story or only certain parts? What words were used as song lyrics? Were spoken words prepared/read, or extemporaneous? What did the people learn from those words?

For Further Reading

Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. 2nd ed. Grand Rapids, MI: Baker, 2021.

Cherry's landmark book provides foundational guidance for any worship planners. If you only read one more book on worship after this, this is the one.

Davis, John Jefferson. *Worship and the Reality of God: An Evangelical Theology of Real Presence*. Downers Grove, IL: IVP Academic, 2010.

Davis helps us understand how we can understand and experience the presence of God in our worship services. The church needs "a fresh manifestation of an *ultimate reality* that can recapture the imagination with a Presence that is more compelling than anything [the world] can manufacture" (17).

Dawn, Marva J. *A Royal "Waste" of Time: The Splendor of Worshiping God and Being Church for the World*. Grand Rapids, MI: Eerdmans, 1999.

Dawn focuses on how our worship can be crafted to impact our postmodern culture. What makes the Christian community unique in our culture? “If our worship of God will ultimately serve the world around us, then we dare not give its participants any less than the fullness of God, the faithfulness of God’s people, and the future of God’s story” (36).

Rienstra, Debra and Ron Rienstra. *Worship Words: Discipling Language for Faithful Ministry*. Grand Rapids, MI: Baker Academic, 2009.

The Rienstras reinforce the importance of words in worship; from lyrics to song introductions, our words must be well-thought-out. “We can expect worship led by the Spirit to both ‘bless and disturb’ us. Language in worship should not only please and uplift us, serving as a means of God’s comforting grace, but also challenge and transform us, serving as a means through which God works out our salvation in us” (38).

Webber, Robert E. *Ancient-Future Worship: Proclaiming and Enacting God’s Narrative*. Grand Rapids, MI: Baker Books, 2008.

Webber’s goal is to help restore God’s narrative to the center of our worship, examining ancient biblical patterns of worship to see how they can reinvigorate our worship today.

Chapter 1 Endnotes

¹ I respond to this suggestion by pointing out that the goal of salvation is not just so people can go to heaven and avoid hell. That is a very human-centered view. I remind them that the ultimate goal of God’s grace shown to any human is to give glory to God. The Apostle Paul writes in 2 Cor. 4:15, “So that as grace extends to more and more people it may increase thanksgiving, to the glory of God.” Many of us know the Westminster confession’s answer to the very first question, “What is the chief end of man?” “The chief end of man is to glorify God, and enjoy him forever.” The goal of our salvation is not simply to go to heaven, as wonderful as that is, but rather it is so that God receives more of the worship which he is due.

² Robert Schaper, *In His Presence: Appreciating Your Worship Tradition* (Nashville, TN: Thomas Nelson, 1984), 15–16.

³ Robert E. Webber, *Worship Old & New* (Grand Rapids, MI: Zondervan, 1994), 85.

⁴ Franklin Segler and Randall Bradley, *Christian Worship: Its Theology and Practice*, 3rd ed. (Nashville, TN: B&H, 2006), 8.

⁵ John D. Witvliet, s.v. “Worship,” in *The Oxford Handbook of Evangelical Theology*, ed. Gerald R. McDermott (New York, NY: Oxford, 2010), 310.

- ⁶ Ronald Edward Man, “Dallas Seminary Worship Education for Future Pastors” (D.Min. diss., Dallas Theological Seminary, 2009), 83–85, accessed July 20, 2022, [https://app. box.com/s/q9wlnk3cagxgzyq4qch7](https://app.box.com/s/q9wlnk3cagxgzyq4qch7).
- ⁷ Harold M. Best, “Authentic Worship & Faithful Music Making,” paper presented at the American Choral Directors’ Association National Convention (Chicago, IL: February 27, 1999), 4. Accessed July 20, 2022, <https://www.andrews.edu/sem/inministry/uploads/2015summersyllabi/authentic-worship-harold-best.pdf>.
- ⁸ Robert E. Webber, *Who Gets to Narrate the World? Contending for the Christian Story in an Age of Rivals* (Downers Grove, IL: InterVarsity Press: 2008), 16.
- ⁹ Best, “Authentic Worship,” 3.
- ¹⁰ Marva J. Dawn, *A Royal “Waste” of Time: The Splendor of Worshiping God and Being Church for the World* (Grand Rapids: Eerdmans, 1999), 192. Dawn offers 15 additional reasons not to split worship into multiple styles in her chapter entitled “Worship Is Not a Matter of Taste” (186–193).
- ¹¹ Dawn, *A Royal “Waste” of Time*, 2.
- ¹² Robert E. Webber, *Ancient–Future Worship: Proclaiming and Enacting God’s Narrative* (Grand Rapids, MI: Baker Books, 2008), 29.
- ¹³ Webber, *Ancient–Future Faith*, 39–40.
- ¹⁴ John D. Witvliet, “Series Preface” in *Christian Worship Worldwide*, edited by Charles E. Farhadian (Grand Rapids, MI: Eerdmans, 2007), xvii.
- ¹⁵ Frank C. Senn, “Teaching Worship in Seminaries: A Response,” *Worship* 55.4 (July 1981), 332.
- ¹⁶ William H. Willimon, *Worship as Pastoral Care* (Nashville, TN: Abingdon Press, 1979), 20–21.
- ¹⁷ Ronald P. Byars, *Christian Worship: Glorifying and Enjoying God* (Louisville, KY: Geneva Press, 2000), 3.
- ¹⁸ Robert E. Webber, *Ancient–Future Worship: Proclaiming and Enacting God’s Narrative* (Grand Rapids, MI: Baker Books, 2008), 31; Harold Best, *Unceasing Worship: Biblical Perspectives on Worship and the Arts* (Downers Grove, IL: IVP Books, 2003), 21.
- ¹⁹ Harold M. Best, “Authentic Worship & Faithful Music Making,” paper presented at the American Choral Directors’ Association National Convention (Chicago, IL: February 27, 1999). Accessed September 27, 2021, <https://www.andrews.edu/sem/inministry/uploads/2015summersyllabi/authentic-worship-harold-best.pdf>.
- ²⁰ Harold Best, *Unceasing Worship: Biblical Perspectives on Worship and the Arts* (Downers Grove, IL: InterVarsity Press: 2003), 25.

²¹ Best, *Unceasing Worship*, 23.

²² Nathan Mitchell, “The Amen Corner: Being Good and Being Beautiful,” *Worship* 74, no. 6 (November 2000): 557–58.

²³ Much of the material in this section is taken from:

Robert E. Webber, ed., *The Biblical Foundations of Christian Worship*, vol. 1, *The Complete Library of Christian Worship* (Peabody, MA: Hendrickson, 1993). The entire seven-volume library is an excellent resource for the study of Christian worship.

²⁴ Larry W. Hurtado, *At the Origins of Christian Worship: The Context and Character of Earliest Christian Devotion* (Grand Rapids, MI: Eerdmans, 1999), 97.

²⁵ Robert E. Webber, *Worship Old and New* (Grand Rapids, MI: Zondervan, 1994), 19.

Chapter 2: How Firm a Foundation: Biblical Foundations of Christian Worship

Discussion Questions

1. Which verse or passage of Scripture has formed your understanding of the concept of worship? Why did you select that passage, and what does it specifically contribute to your own worship philosophy?
2. Put the following sentence in your own words: God is both the object and the subject of our worship. How can you make this statement meaningful in your congregation?
3. Consider the theme of an upcoming sermon. Which of the names of God would fit that idea? How can you introduce that name in the context of the worship liturgy?
4. Examine the lyrics of several recent songs sung in your church. What is the overall balance between communicating God's immanence (nearness, intimacy) and God's transcendence (holiness, 'otherness')? If there is a lack of balance, look for a few songs that emphasize the weak end of your spectrum.

For Further Reading

Bechtel, C. M., ed. *Touching the Altar: The Old Testament for Christian Worship*. Grand Rapids, MI: Eerdmans, 2008.

The essayists in this volume consider how the often-neglected Old Testament is essential to understand our purpose in worship. What does it mean to be in the presence of God's holiness? Can it truly change our very reality to encounter it?

Borchert, Gerald. *Worship in the New Testament: Divine Mystery and Human Response*. St. Louis, MO: Chalice Press, 2008.

Borchert provides a unique survey of the New Testament by centering on its understanding, teaching, language, and reflections of worship. He seeks to show how worship language and action lie behind much of the New Testament and how the modern church can gain a new power in worship through renewed reflection on the New Testament.

Webber, Robert E., ed., *The Biblical Foundations of Christian Worship*, vol. 1, *The Complete Library of Christian Worship*. Peabody, MA: Hendrickson, 1993.

The entire seven-volume library is an excellent resource for the study of Christian worship.

Webber, Robert E., *Worship Old and New*. Grand Rapids, MI: Zondervan, 1994.

Webber develops the biblical foundations of worship further than I am able to in this primer.

Chapter 2 End Notes

¹ Robert E. Webber, *Ancient-Future Worship: Proclaiming and Enacting God's Narrative* (Grand Rapids, MI: Baker Books, 2008), 31; Harold Best, *Unceasing Worship: Biblical Perspectives on Worship and the Arts* (Downers Grove, IL: IVP Books, 2003), 21.

² Harold M. Best, "Authentic Worship & Faithful Music Making," paper presented at the American Choral Directors' Association National Convention (Chicago, IL: February 27, 1999). Accessed September 27, 2021, <https://www.andrews.edu/sem/inministry/uploads/2015summersyllabi/authentic-worship-harold-best.pdf>.

³ Harold Best, *Unceasing Worship: Biblical Perspectives on Worship and the Arts* (Downers Grove, IL: InterVarsity Press: 2003), 25.

⁴ Best, *Unceasing Worship*, 23.

⁵ Nathan Mitchell, "The Amen Corner: Being Good and Being Beautiful," *Worship* 74, no. 6 (November 2000): 557–58.

⁶ Much of the material in this section is taken from: Robert E. Webber, ed., *The Biblical Foundations of Christian Worship*, vol. 1, *The Complete Library of Christian Worship* (Peabody, MA: Hendrickson, 1993). The entire seven-volume library is an excellent resource for the study of Christian worship.

⁷ Larry W. Hurtado, *At the Origins of Christian Worship: The Context and Character of Earliest Christian Devotion* (Grand Rapids, MI: Eerdmans, 1999), 97.

⁸ Robert E. Webber, *Worship Old and New* (Grand Rapids, MI: Zondervan, 1994), 19.

Chapter 3: Don't Know Much About History: Historical Review of Christian Worship

Discussion Questions

1. What do you know of the historical roots of your own church? Can you identify a tradition covered in this chapter with which your church closely aligns? From which historical era does your tradition come?
2. List out the pros and cons of your tradition as honestly as you can.
3. Does knowledge of those historical roots affect how you engage in the worship ministry of your church? If not, do you think it should? If it does, how?
4. What tradition of sacramental piety describes your church? How does your church understand what happens during the ordinances/sacraments? Are they something we do to remember what God has done or to proclaim our faith? Or are they something God does in and with us? Do you ever feel that *there has to be more than this*?

For Further Reading

Hurtado, Larry W. *At the Origins of Christian Worship: The Context and Character of Earliest Christian Devotion*. Grand Rapids, MI: Eerdmans, 1999.

Hurtado focuses on two distinguishing characteristics of earliest Christian worship: its exclusivity (rejecting the worship of other deities) and its “binitarian” shape (the veneration of Christ along- side God the Father). Setting early Christianity within the religious environment of the Roman era, Hurtado describes the features of Christianity that attracted followers and led them to renounce other religions.

Ruth, Lester and Lim Swee Hong. *A History of Contemporary Praise and Worship: Understanding the Ideas that Reshaped the Protestant Church*. Grand Rapids, MI: Baker Academic, 2021.

The authors have thoroughly researched the roots of the two streams of Contemporary Worship and Praise and Worship movements. The two streams have converged into one stream they call “contemporary praise and worship.” Anyone wondering how we got to the contemporary style of worship so ubiquitous today should read this book.

“Sacrosanctum Concilium,” https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html, accessed September 5, 2022.

The importance of this document on the liturgical history of nearly every worship tradition since the 1960s cannot be overstated. Whether or not you come from a Roman Catholic tradition, the introduction and chapter one of *Sacrosanctum* (a.k.a. Constitution on the Sacred Liturgy) are incredibly inspiring reading for any pastor or worship leader in any denomination wanting a deeper understanding of worship practice and theology.

Webber, Robert E. *Worship Old and New*. Grand Rapids, MI: Zondervan, 1994.

This book offers Webber’s clearest explanation of the approach of blending historical and traditional practices with contemporary settings of worship, what we just described as *convergence* worship. Part III offers a deep yet concise summary of worship.

Webber, Robert E., ed. *Twenty Centuries of Christian Worship*. Vol. 2, *The Complete Library of Christian Worship*. Nashville, TN: Star Song, 1994.

This volume offers a thorough history of early Christian worship (East and West), and the development of most denominations following the Reformation era.

White, James. *A Brief History of Christian Worship*. Nashville, TN: Abingdon, 1993.

White provides a quick yet thorough look at the evolution of worship through the practices of Eucharist, baptism, preaching, time, and community, with good summaries of the historical and cultural setting of each era.

Chapter 3 End Notes

¹James F. White, *A Brief History of Christian Worship* (Nashville, TN: Abingdon, 1993), 13.

² See Hughes Oliphant Old, *The Patristic Roots of Reformed Worship* (Zurich: Theologischer Verlag, 1975).

³ Larry W. Hurtado, *At the Origins of Christian Worship: The Context and Character of Earliest Christian Devotion* (Grand Rapids, MI: Eerdmans, 1999), 39–40; White, *A Brief History of Christian Worship*, 15–16; Paul F. Bradshaw, *Daily Prayer in the Early Christian Church: A Study of the Origin and Development of the Divine Office* (Eugene, OR: Wipf and Stock, 2008), 25.

⁴ Hurtado, *Origins*, 41.

⁵ *Didache* 8.

⁶ Ignatius, *The Epistle of Ignatius to the Magnesians* 9; *Didache* 14; James White, *A Brief History of Christian Worship* (Nashville, TN: Abingdon, 1993), 31.

⁷ Justin Martyr, *First Apology* 67, trans. Marcus Dods and George Reith, accessed April 5, 2022, <https://www.newadvent.org/fathers/0126.htm>.

⁸ Justin, *The First Apology* 67.

⁹ White, *Brief History of Christian Worship*, 43.

¹⁰ Tertullian, *De Corona* 3.

¹¹ *Apostolic Tradition* 8.

¹² White, *Brief History of Christian Worship*, 43.

¹³ Justin Martyr, *First Apology* 66.

¹⁴ Irenaeus, *Against Heresies* 5.2.3.

¹⁵ Leonard Vander Zee, *Christ, Baptism, and the Lord's Supper: Recovering the Sacraments for Evangelical Worship* (Downers Grove, IL: InterVarsity Press, 2004) 164.

¹⁶ Dom Gregory Dix, *The Shape of the Liturgy*, new edition (UK: Bloomsbury Academic, 2005), 595–96.

¹⁷ Dix, *Shape of the Liturgy*, 595–6.

¹⁸ Dix, *Shape of the Liturgy*, 597.

¹⁹ Vander Zee, *Christ, Baptism, and the Lord's Supper*, 166.

²⁰ Augustine, *Treatise on the Gospel of John* 80.3.

²¹ Augustine, *Treatise on the Gospel of John* 26.12.

²² Vander Zee, *Christ, Baptism, and the Lord's Supper*, 168.

²³ Vander Zee, *Christ, Baptism, and the Lord's Supper*, 168.

²⁴ White, *Brief History of Christian Worship*, 77.

²⁵ White, *Brief History of Christian Worship*, 78.

²⁶ For an excellent but simple breakdown of these two competing philosophies I recommend Vander Zee's book, noted above, pp. 68–72.

²⁷ Laurence H. Stookey, *Eucharist: Christ's Feast with the Church* (Nashville, TN: Abingdon, 1993), 46.

²⁸ Quoted in Stookey, *Eucharist*, 107

²⁹ White, *Brief History of Christian Worship*, 105–06.

- ³⁰ White, *Brief History of Christian Worship*, 104–ff.
- ³¹ Charles Garside, *Zwingli and the Arts* (New York, NY: Da Capo Press, 1981), 47.
- ³² Huldrych Zwingli's *Sämtliche Werke* 2.350.2–6, quoted in Charles Garside, *Zwingli and the Arts*, 45.
- ³³ Robert E. Webber, *Worship Old and New* (Grand Rapids, MI: Zondervan, 1994), 112.
- ³⁴ Bard Thompson, *Liturgies of the Western Church* (Philadelphia, PA: Fortress Press, 1961), 160.
- ³⁵ James F. White, “Anabaptist Worship” in *Twenty Centuries of Christian Worship*, vol. 2 of *The Complete Library of Christian Worship*, ed. Robert E. Webber (Nashville, TN: Star Song, 1994), 78.
- ³⁶ Robert E. Webber, *Worship Old and New* (Grand Rapids, MI: Zondervan, 1994), 112–13.
- ³⁷ Steven Meyerhoff, “Pioneer of Reformed Worship: Celebrating the 500th Anniversary of Martin Bucer,” *Reformed Worship* 21 (September 1991), <https://www.reformedworship.org/article/september-1991/pioneer-reformed-worship-celebrating-500th-anniversary-martin-bucer>.
- ³⁸ Stanley Niebrugge, “A Reformed Theology of Worship” in *Twenty Centuries of Christian Worship*, vol. 2 of *The Complete Library of Christian Worship*, ed. Robert E. Webber (Nashville, TN: Star Song, 1994), 289.
- ³⁹ James F. White, “Quaker Worship” in *Twenty Centuries of Christian Worship*, vol. 2 of *The Complete Library of Christian Worship*, ed. Robert E. Webber (Nashville, TN: Star Song, 1994), 85.
- ⁴⁰ White, *Brief History of Christian Worship*, 108.
- ⁴¹ White, “Quaker Worship,” 85.
- ⁴² G. Thomas Halbrooks, “Baptist Worship” in *Twenty Centuries of Christian Worship*, vol. 2 of *The Complete Library of Christian Worship*, ed. Robert E. Webber (Nashville, TN: Star Song, 1994), 82.
- ⁴³ Darrell Todd Maurina, “Congregational Worship” in *Twenty Centuries of Christian Worship*, vol. 2 of *The Complete Library of Christian Worship*, ed. Robert E. Webber (Nashville, TN: Star Song, 1994), 83–85.
- ⁴⁴ James F. White, “Roman Catholic Worship from the Council of Trent to Vatican II” in *Twenty Centuries of Christian Worship*, vol. 2 of *The Complete Library of Christian Worship*, ed. Robert E. Webber (Nashville, TN: Star Song, 1994), 72.
- ⁴⁵ Martin Luther, *The Babylonian Captivity of the Church* 2.7.

⁴⁶ Martin Luther, *The Large Catechism* V.8.

⁴⁷ Vander Zee, *Christ, Baptism, and the Lord's Supper*, 174.

⁴⁸ Quoted in P. F. Palmer, *Sacraments and Worship: Liturgy and Doctrinal Development of Baptism, Confirmation, and the Eucharist* (Westminster, MD: Newman Press, 1957), 157.

⁴⁹ John Calvin, *Theological Treatises*, ed. and trans. J. K. S. Reid (United Kingdom: Presbyterian Publishing Corporation, 2000), 166.

⁵⁰ Calvin, *Institutes* 4.17.19.

⁵¹ Immanuel Kant, *Religion and Rational Theology*, ed. and trans. by Allen W. Wood and George Di Giovanni (Cambridge, U.K.: Cambridge University Press, 1996), 209.

⁵² White, *Brief History of Christian Worship*, 144.

⁵³ Webber, *Worship Old and New*, 117

⁵⁴ Webber, *Worship Old and New*, 117.

⁵⁵ Webber, *Worship Old and New*, 117.

⁵⁶ White, *Brief History of Christian Worship*, 145.

⁵⁷ White, *Brief History of Christian Worship*, 142; Webber, *Worship Old and New*, 109.

⁵⁸ Webber, *Worship Old and New*, 109.

⁵⁹ John D. Witvliet, *Worship Seeking Understanding: Windows into Christian Practice* (Grand Rapids, MI: Baker Academic, 2003), 166.

⁶⁰ Charles G. Finney, *Lectures on Revivals of Religion* (New York, NY: Leavitt, Lord, and Co., 1835), 161–62.

⁶¹ Charles G. Finney, *Lectures to Professing Christians* (New York, NY: John Taylor, 1837), 254.

⁶² Many rightly claim that there is dialogue carried in the singing of lyrics directed from God and to God. While songs can certainly facilitate some of the divine–human dialogue, in many contemporary free churches there is still little sense of that dialogue. The overwhelming majority of God’s spoken word comes through the sermon and not from the reading of Scripture, and the people rarely articulate any words outside of the songs.

⁶³ Charles G. Finney, “On the Lord’s Supper” (sermon, Oberlin, OH, April 1, 1846), accessed June 30, 2017, http://www.gospeltruth.net/1846OE/460401_lords_supper.htm.

⁶⁴ Finney, “On the Lord’s Supper.”

⁶⁵ Webber, *Worship Old and New*, 122.

⁶⁶ Webber, *Worship Old and New*, 123.

⁶⁷ Although the Constitution tried to implement vernacular texts slowly, once the gate was opened, the use of the local languages flooded in. In section 36 we read, “Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites. But since the use of the mother tongue ...frequently may be of great advantage to the people, the limits of its employment may be extended.... It is for the competent territorial ecclesiastical authority ... to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed, by the Apostolic See.”

⁶⁸ “Sacrosanctum Concilium,” https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html, accessed September 5, 2022. Although the title makes it sound dry, the Introduction and chapter 1 of Sacrosanctum are incredibly inspiring reading for any pastor or worship leader in any denomination wanting a deeper understanding of worship theology.

⁶⁹ Webber, *Worship Old and New*, 125. Examples of resulting new service books are the Lutheran Church’s 1978 *Lutheran Book of Worship*, and the Episcopal Church’s 1979 *Book of Common Prayer*. Many new worship resources were published by the Presbyterian and United Methodist churches, culminating in the the *Presbyterian Book of Common Worship* (1993), and the *United Methodist Book of Worship* (1992),.

⁷⁰ Consultation on Common Texts, “The Story of the Common Lectionary, accessed September 28, 2021, <http://www.commontexts.org/history>. These American denominations include the American Baptist Church, Christian Reformed Church, Moravian, Lutheran, Episcopal, Presbyterian, Disciples of Christ, United Methodist Church, and United Church of Christ.

⁷¹ Lester Ruth and Lim Swee Hong, *A History of Contemporary Praise and Worship: Understanding the Ideas that Reshaped the Protestant Church* (Grand Rapids, MI: Baker Academic, 2021), 311–312.

⁷² Judson Cornwall, *Let Us Worship* (Plainfield, NJ: Bridge Publishing, 1983), 143.

⁷³ Ruth and Lim, *A History of Contemporary Praise and Worship*, 312.

⁷⁴ Ruth and Lim, *A History of Contemporary Praise and Worship*, 312–13.

⁷⁵ White, *Brief History of Christian Worship*, 157.

⁷⁶ White, *Brief History of Christian Worship*, 158.

⁷⁷ White, *Brief History of Christian Worship*, 158.

⁷⁸ Webber, *Worship Old and New*, 132–33.

⁷⁹ “Sacrosanctum Concilium,” 11.

⁸⁰ Randy Sly and Wayne Boosahda, “The Convergence Movement” in *Twenty Centuries of Christian Worship*, vol. 2, *The Complete Library of Christian Worship*, ed. Robert Webber (Nashville, TN: Star Song, 1994), 134–140.

⁸¹ For more information on the Convergence Worship movement visit <https://convergencemovement.org/about/>.

⁸² Webber, *Worship Old and New*, 93.

⁸³ White, *Brief History of Christian Worship*, 10–11.

Chapter 4: Why We Do the Things We Do: Theological Foundations of Worship

Discussion Questions

It will help to have a few recent worship orders at hand as you consider the following questions:

1. How does your liturgy provide a revelation from God to which people can respond? How much time is spent each week hearing from God *apart from* the sermon?
2. In what ways does your liturgy emphasize the communal nature of the worship gathering?
3. We will present a more thorough discussion of how to implement a fourfold structure of worship in chapter 7, but what are your initial thoughts on how that structure can support a transformative divine-human interaction? How does your current worship order adhere to the fourfold structure? How does it deviate from it?
4. If you have a Communion service coming soon, consider how you can follow the sermon theme with one of the five theological aspects of Communion. How can remembrance, participation, thanksgiving, unity of the body, or Christ's return act as a segue into Communion? Craft a Communion prayer that will bridge from sermon to Communion. You may also want to use *The Worship Sourcebook* as a resource for preparing for Communion.
5. What change in worship would you be willing to make because it was right, even if it meant fewer people came?

For Further Reading

Cherry, Constance. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, 2nd ed. Grand Rapids, MI: Baker Academic, 2021.

Cherry's book is an extremely valuable resource and is an assigned text in over 150 colleges and seminaries. She covers a lot of historical and theological ground but offers very practical guidance for transforming worship practices.

Davis, John Jefferson. *Worship and the Reality of God: An Evangelical Theology of Real Presence*. Downers Grove, IL: IVP Academic, 2010.

After thoroughly identifying several areas contributing to the decline of evangelicalism in America, Davis dives into how churches can recover a sense of the true presence of God in our worship. He easily moves from theory to practice in the renewal of worship. Davis insists that we must develop “ears and eyes of faith” to perceive the invisible God through his created universe and the liturgy (175).

Dawn, Marva. *Reaching Out Without Dumbing Down: A Theology of Worship for This Urgent Time*. Grand Rapids, MI: Eerdmans, 1995.

Dawn has an easy style of writing that still digs deep into the theological issues facing our contemporary culture. She sketches the essential attributes of true worship—worship that keeps God at the center, builds believers’ character, and upbuilds the community. In the process, Dawn discusses music, preaching, Scripture readings, rituals, liturgies, art, and all the accoutrements of worship, and offers practical suggestions for choosing the best tools and forms to deepen worship life, to nurture faith development, and to increase believers’ outreach. Her 1999 sequel, *A Royal “Waste” of Time: The Splendor of Worshiping God and Being Church for the World* is also a must-read.

Webber, Robert E. *Ancient-Future Worship: Proclaiming and Enacting God’s Narrative*. Grand Rapids, MI: Baker Books, 2008.

Rooted in historical models and patristic church studies, *Ancient-Future Worship* examines how early Christian worship models can be applied to the postmodern church. Webber’s book *Worship Old and New* is another good companion read.

Chapter 4 End Notes

¹ George Savran, *Encountering the Divine: Theophany in Biblical Narrative* (New York, NY: T & T Clark International, 2005), 5–6.

² Marva Dawn, *Reaching Out Without Dumbing Down: A Theology of Worship for This Urgent Time* (Grand Rapids, MI: Eerdmans, 1995), 174.

³ The Roman Catholic Church observes seven sacraments: Baptism, Confirmation, Eucharist, Reconciliation, Anointing of the Sick, Matrimony, and Holy Orders.

⁴ An excellent discussion of this concept is in F. Russell Mitman’s book *Worship in the Shape of Scripture*. F. Russell Mitman, *Worship in the Shape of Scripture* (Cleveland: Pilgrim, 2001), 43–ff.

⁵ For examples of reading Scriptures in the early church see 1 Timothy 4:13. Paul writes much about the early celebrations of the Lord’s Table in 1 Corinthians 10–11 as well as the writer Luke in Acts 2.

⁶ Constance Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, 2nd ed. (Grand Rapids, MI: Baker Academic, 2021), 68. Cherry’s book is an extremely valuable resource and is an assigned text in over 150 colleges and seminaries.

⁷ Eugene M. Boring, “The Voice of Jesus in the Apocalypse of John,” *Novum Testamentum* 34, no. 4 (October 1992): 334–359. Boring’s appendix lists every speaking voice or group of voices in John’s Revelation. Deeper analysis of his listing reveals that nearly every time the four living creatures speak, they speak as a group (Rev 4:8, 11; 5:9, 12, 14; 19:4). The only time they speak as individuals is in Revelation 6 when each one in turn tells John, “Come,” before a seal is opened (Rev 6:1, 3, 5, 7). None of the creatures ever calls out to a multitude as the voice does in 19:5. Similarly, whenever the twenty–four elders speak, it is often as a group, giving praise to the One on the throne. Only twice does an individual elder speak, and he speaks only to John (Rev 5:5; 7:13). An individual elder never calls out to a multitude. Furthermore, whenever John is in the proximity of one of the living creatures or elders when they speak, he clearly identifies the source. It would break his previous pattern if he did not likewise identify the speaker in Revelation 19:5.

If we examine where Christ is located, according to the writer of Hebrews, Jesus is “seated at the right hand of the throne of the Majesty in heaven” (Heb. 8:1; see also Heb. 12:2; Matt. 19:28). While in Revelation 4 John describes the elders’ thrones and the living creatures surrounding God’s throne, Hebrews describes Jesus in closer proximity to the throne than any of them. The voice that John heard was almost certainly that of the Son of God seated at God’s right hand.

⁸ Cherry, *The Worship Architect*, 86.

⁹ Eugene Peterson and Peter Santucci, *Eat This Book: Study Guide* (Grand Rapids, MI: Eerdmans, 2006), 30–31.

¹⁰ More on this in chapter 7. An excellent resource for training this team is Max McLean’s book *Unleashing the Word: Recovering the Public Reading of Scripture* (Grand Rapids, MI: Zondervan, 2009).

¹¹ Ludwig Ott, *Fundamentals of Catholic Dogma* (Gastonia, NC: TAN Books, 1974), 399.

¹² Ott, *Fundamentals of Catholic Dogma*, 412.

¹³ Wayne Grudem, *Systematic Theology* (Grand Rapids, MI: Zondervan, 1994), 996.

¹⁴ Robert E. Webber, *Worship Old and New* (Grand Rapids, MI: Zondervan, 1994) 80.

¹⁵ John Jefferson Davis, *Worship and the Reality of God: An Evangelical Theology of Real Presence* (Downers Grove, IL: IVP Academic, 2010), 92.

¹⁶ Grudem, *Systematic Theology*, 999.

¹⁷ Cherry, *The Worship Architect*, 118.

¹⁸ Cherry, *The Worship Architect*, 132.

¹⁹ Cherry, *The Worship Architect*, 130.

²⁰ James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Grand Rapids, MI: Baker, 2009), 207.

²¹ Smith, *Desiring the Kingdom*, 197.

²² Cherry, *The Worship Architect*, 132.

²³ A recommended resource for discovering other benedictions (or prayers, confessions, creeds, etc.) is *The Worship Sourcebook* (Grand Rapids, MI: Calvin Institute of Worship, 2013).

²⁴ Robert E. Webber, *Worship Is a Verb: Eight Principles for Transforming Worship*, 2nd ed. (Peabody, MA: Hendrickson, 1996), 15–16.

²⁵ Michael Horton, *A Better Way: Rediscovering the Drama of God–Centered Worship* (Grand Rapids, MI: Baker, 2003), 24.

²⁶ George Savran, *Encountering the Divine: Theophany in Biblical Narrative* (New York, NY: T & T Clark International, 2005), 5.

²⁷ Ronald P. Byars, *Christian Worship: Glorifying and Enjoying God* (Louisville, KY: Geneva Press, 2000), 27.

Chapter 5: Time of the Season: An Introduction to Christian Time

Discussion Questions

1. List the annual secular events your church observes in the worship service (Independence Day, Mother's/Father's Day, Veterans Day, etc.). How does that observance enhance or detract from worshipping Jesus?
2. List the annual holy days your church observes (Christmas, Good Friday, Easter, etc.). In what ways or traditions do you celebrate each one (for example, lighting the Advent wreath, children waving palms on Palm Sunday, giving flowers on Easter Sunday)? How could a longer observance of Christmas, Epiphany, or Easter season enrich the worship life of your congregation?
3. Select one of the seasons described above. What can you do this year to encourage your congregation to walk with Jesus through that season? Lay out a quick sermon series based on that season.

For Further Reading

Gross, Bobby. *Living the Christian Year: Time to Inhabit the Story of God*. Downers Grove, IL: IVP Books, 2009.

After a brief explanation of each season of the calendar, Gross writes a wonderful devotional for each week of the year. Both instructional and practical.

Pfatteicher, Philip H. *Journey into the Heart of God: Living the Liturgical Year*. Oxford: Oxford University Press, 2013.

Pfatteicher explores the history and evolution of the church year, the collaborative achievement of generations of hands and minds. He provides liturgical elements (songs, readings, prayers) for each season. This is not only a good resource for pastors and planners but is also a good devotional for personal use.

Webber, Robert E. *Ancient-Future Time: Forming Spirituality Through the Christian Year*. Grand Rapids, MI: Baker, 2004.

Webber introduces and explores biblical themes and liturgical traditions for each season of the church calendar. He provides many charts, resources, prayers, and reflection questions, which help pastors and planners find old, yet new, paths to spiritual growth for their churches through the Christian year.

Chapter 5 Endnotes

¹ Philip H. Pfatteicher, *Journey into the Heart of God: Living the Liturgical Year* (Oxford: Oxford University Press, 2013), 288.

² Pfatteicher, *Journey into the Heart of God*, 296.

³ Robert E. Webber, *Worship Is a Verb: Eight Principles for Transforming Worship* (Peabody, MA: Hendrickson, 1992), 161.

⁴ Robert E. Webber, *Who Gets to Narrate the World? Contending for the Christian Story in an Age of Rivals* (Downers Grove, IL: InterVarsity Press: 2008), 16.

⁵ Robert E. Webber, *Ancient–Future Time: Forming Spirituality Through the Christian Year* (Grand Rapids, MI: Baker Books, 2004), 15.

⁶ Bobby Gross, *Living the Christian Year: Time to Inhabit the Story of God* (Downers Grove, IL: IVP Books, 2009), 16.

⁷ Pfatteicher, *Journey into the Heart of God*, 21.

Chapter 6: In the World But Not of the World: The Interaction Between Worship and Culture

Discussion Questions

1. What elements in your typical worship service would you consider “transcultural?” In other words, what would be familiar to someone visiting from another country or who speaks a different language? For example, in your service, would they typically experience the Lord’s Prayer, a historical creed, or the Lord’s Table?
2. Can you articulate the demographic distinctives of the geo- graphical region around your church? (If not, this would be a perfect time to make a list.) How does your worship reflect the surrounding culture? Can you give examples of how you have used *dynamic equivalence* in your liturgy?
3. How is your worship liturgy countercultural? Do you see signs of ambivalence or acquiescence in your church to the evils of the secular culture? How do your people see the church as “pushing back” against that culture? How can you as a pastor/planner help your liturgy become a coun- teracting agent against the culture?
4. If there are multiple ethnicities in your church, how are you allowing them to be expressed in your liturgy? How can you bring awareness of other cultures and cultural worship expressions into your own liturgies?

For Further Reading

Labberton, Mark. *The Dangerous Act of Worship: Living God’s Call to Justice*. Downers Grove, IL: IVP, 2012.

Worship is the dangerous act of waking up to God and God’s purposes in the world. Labberton reconnects Christian worship with biblical justice. From beginning to end, worship must pursue justice and seek righteousness, translating into transformed lives that care for the poor and the oppressed. Labberton shows how to move beyond the comfort of safe worship to authentic worship that is awake to the needs of the world.

Lutheran World Federation, “*Nairobi Statement on Worship and Culture: Contemporary Challenges and Opportunities*.” <https://worship.calvin.edu/resources/resource-library/nairobi-statement-on-worship-and-culture-full-text/>.

Nearly every work since 1996 on the interaction between worship and culture refers to this statement. It should be read and digested by anyone wanting to grapple with this issue.

Senn, Frank C. *Christian Worship and its Cultural Setting*. Eugene, OR: Wipf and Stock, 2004.

Senn suggests that the interplay between liturgy and culture should be a transformation of culture as it is appropriated in Christian worship, leading to an experience, which is both a human activity and a transcendental event. Worship planners and leaders must avoid cultural capitulation on one hand and cultural irrelevancy on the other.

Chapter 6 End Notes

¹ As of the writing of this book, The Chapel has completed the process of separating into six independently governed churches.

² Lutheran World Federation, “*Nairobi Statement on Worship and Culture: Contemporary Challenges and Opportunities*” (Lutheran World Federation, 1996), accessed October 3, 2022, <https://worship.calvin.edu/resources/resource-library/nairobi-statement-on-worship-and-culture-full-text/>.

The Nairobi statement is from the third international consultation of the Lutheran World Federation's Study Team on Worship and Culture, held in Nairobi, Kenya, which completed its work in January 1996. This resource should be required reading for anyone responsible for planning worship.

³ David Mathis, “Let’s Revise the Popular Phrase ‘In, But Not Of,’” *DesiringGod*, August 29, 2012, <https://www.desiringgod.org/articles/lets-revise-the-popular-phrase-in-but-not-of>.

⁴ Jill Ford, “Worship as Counter-Cultural” (Doctoral thesis, Robert E. Webber Institute for Worship Studies, Jacksonville, FL, June 2020), 56.

⁵ Timothy J. Keller, “Reformed Worship in the Global City,” in *Worship by the Book*, ed. D. A. Carson (Grand Rapids, MI: Zondervan, 2002), 197–98.

⁶ Anita S. Stauffer, “Culture and Christian Worship in Intersection,” *International Review of Mission* 84, Issue 332–33 (January 1, 1995).

⁷ Alexander Schmemmann, *For the Life of the World: Sacraments and Orthodoxy*, rev. ed. (Crestwood, NY: St. Vladimir’s Press, 1973), 7–8.

Chapter 7: From Brain to Page: Planning Effective Worship Services

Discussion Questions

1. Examine the service orders in your church for the past several weeks. Write down on a piece of paper the general order that you follow—your liturgy. Then add arrows (↑ ↓ →) next to each typical element, indicating the dialogical direction. What do you discover about the level of divine-human dialogue occurring in your worship?
2. What steps can you take to transform your liturgical structure toward a genuine fourfold worship order? What content is appropriate in your context? Take it slow, maybe adding a new element every few weeks. Grow in your own understanding of why that content is important, then consider how you will introduce and teach the congregation the meaning of that element. Write out a spoken introduction for each new element.
3. How much do the people actively participate in your typical liturgy outside of singing? Discuss ways to include more participation.
4. How are songs currently selected for use in your worship services? Are you satisfied with that process? If not, how can you strengthen the process?
5. How much Scripture do people hear during your typical liturgy? Are you satisfied with this amount? If not, how can you add more Scripture to the services?

For Further Reading

Cherry, Constance. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, 2nd ed. Grand Rapids, MI: Baker Academic, 2021.

Cherry's section on the structure, content, and style of service planning should be mandatory reading for every worship planner. The entire book expands on the "primer-level" content of this book and develops it more thoroughly.

Cherry, Constance M., Mary M. Brown, and Christopher T. Bounds. *Selecting Worship Songs: A Guide for Leaders*. Marion, IN: Triangle Publishing, 2011.

This is a great resource for establishing solid principles in your song-selecting process. If the pastor and worship leader work through this book together, your corpus of songs will become very solid and defensible. I used this book to create instruction for a newly formed *Song Selection Team*, which used the criteria to evaluate current and suggested songs.

Furr, Gary A. and Milburn Price. *The Dialogue Of Worship: Creating Space for Revelation and Response*. Macon, GA: Smythe and Price, 1998.

As the title suggests, this volume focuses on how all the elements in the worship gathering enhance or facilitate the corporate dialogue of worship, with special emphasis in section four on understanding the culture of your church in making changes. We cannot just do things because they are a good idea. We must be aware of the church's culture

McLean, Terri Bocklund. *New Harmonies: Choosing Contemporary Music for Worship*. Herndon, VA: The Alban Institute, 1998.

Although the examples in this book are outdated, the concepts are still very relevant. She presents a four-step system of evaluating songs for worship: assess a song's theology, assess whether a song fits the church's mission and overall style, evaluate the writing, and plugging a song into the appropriate part of the service, what McLean refers to as its "highest and best use." There are forms in the back of the book, which help with each of these criteria.

Packiam, Glenn. *Discover the Mystery of Faith: How Worship Shapes Believing*. Colorado Springs, CO: David C. Cook, 2013.

In this quick read, Packiam delves into the phrase *lex orandi, lex credenda* (what we pray becomes what we believe), and adds *lex vivendi*, what we believe becomes how we live. He examines how our liturgical practices influence the worshipers we lead. His revelatory moment came as he asked himself, "Dear God, what have we been feeding them?" This was answered later by a friend, "Glenn, we've been feeding them a pauper's meal" (19).

Webber, Robert E. *Worship Old and New*. Grand Rapids, MI: Zondervan, 1994.

Webber uses the term *semper reformanda*, meaning the church should always be reforming its worship practices. Part 4 of this book focuses on the practices of worship including the physical space, a review of structure/content/style, and how we assemble, listen, and respond to the word.

Chapter 7 End Notes

¹ For example, "All Creatures of Our God and King" contains the lyrics "All creatures of our God and King/Lift up your voice and with us sing/O Praise Him, Alleluia." In addition to having phrases directed to our God and King (↑), the song also encourages one another to "Lift up your voice and with us sing" (→).

² Constance Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, 2nd ed. (Grand Rapids, MI: Baker Academic, 2021), 6–8.

³ An excellent resource for this topic is the book *Selecting Worship Songs: A Guide for Leaders* by Cherry, Brown, & Bounds. It is brief yet thorough and very practical.

⁴ I also ran into the not-so-small problem of submitting a song suggested by my pastor to this song evaluating team, which denied its appropriateness. I had to break it to the pastor that we would not be doing the song. That decision came back to haunt me in my dismissal a year later! You'll need to balance a song's weaknesses against who is promoting it.

⁵ John Jefferson Davis, *Worship and the Reality of God: An Evangelical Theology of Real Presence* (Downers Grove, IL: IVP Academic, 2010), 12.

⁶ The formal term for this is *lex orandi, lex credendi*, or the “law of praying [is, constitutes, or establishes] the law of believing,” attributed to Prosper of Aquitaine (c. AD 390–c. 455). The words people pray or sing shape what they believe about God. A good source for exploring this concept is Maxwell E. Johnson, *Praying and Believing in Early Christianity: The Interplay Between Christian Worship and Doctrine* (Collegeville, MN: Liturgical Press, 2013).

⁷ An ideal range for both men and women is between A at the lowest and D at the highest.

⁸ This can lead to a discussion about how to project lyrics on the screens. Many churches which now livestream will put only two lines on the screen at one time in a letterbox at the bottom of the screen. This breaks up the flow of a song's lyrics. I prefer, if possible, to project an entire verse or chorus so that people can process the flow and meaning of the entire section. This takes them beyond just singing words from a screen to seeing and communicating thoughts and ideas. Whichever format you use, be sure the lyrics to be sung are visible on the screen *at least* one to two seconds before the people sing them. They must see them visually and process them mentally before they sing.

⁹ You can find the Revised Common Lectionary online at <https://lectionary.library.vanderbilt.edu>; or <https://www.lectionarypage.net>

¹⁰ See Barker's YouTube channel at <https://www.youtube.com/user/barnabury>.

¹¹ An excellent resource for training this team is Max McLean's book *Unleashing the Word: Recovering the Public Reading of Scripture* (Grand Rapids, MI: Zondervan, 2009). Members of this team were auditioned and then required to read McLean's book, especially the parts on preparation for reading. I would gather the team at regular intervals for mutual critique and idea-sharing.

¹² Lester Ruth, *Flow: The Ancient Way to Do Contemporary Worship* (Nashville, TN: Abingdon, 2020), 38.

¹³ Robert E. Webber, *Worship Old and New* (Grand Rapids, MI: Zondervan, 1994), 74.

¹⁴ John Jefferson Davis, *Worship and the Reality of God: An Evangelical Theology of Real Presence* (Downers Grove, IL: IVP Academic, 2010), 99.

¹⁵ Gary A. Furr and Milburn Price, *The Dialogue of Worship: Creating Space for Revelation and Response* (Macon, GA: Smythe and Price, 1998), 5.

Chapter 8: We've Always Done It This Way: Effective Liturgy in Traditional Churches

Discussion Questions

1. If you are a pastor, how did your seminary instruct you in the liturgy? Did you simply learn the rubrics, or did you delve into the history and theology of the liturgy you now lead? The deeper question is how well do you understand and engage in the words you speak during the liturgy?
2. How often and in what manner do you help your congregation understand and engage in the words of the liturgy?
3. Write out a brief (one minute maximum) spoken introduction for a few liturgical elements of the service, for example, an introduction for confession, for the *sursum corda*, for the eucharistic prayer, for the benediction, for why we say, "May the Lord be with you."
4. How do the pastor/presider and the worship director coordinate the songs/hymns for each service? Does the worship director have training in the meaning of the liturgy for which she/he selects the music?
5. If you are a music director with musicians serving under your leadership (choir, bells, instrumentalists, children/ youth), how can you help them understand their liturgical role in a service? In other words, how do you give them meaning and purpose in their serving?

For Further Reading

Adams, Kevin J. *The Gospel in a Handshake: Framing Worship for Mission*. Eugene, OR: Cascade, 2019.

Adams presents the case for introducing, and giving instruction (what Adams calls "framing") about the elements in the liturgy. Part one follows the year from September to September (13 months) with wonderful explanations of the liturgy in general and elements specific to that season of the liturgical calendar. His *Seven Proverbs for Leading and Framing Worship* in part two clearly lay out the purpose of framing.

Bevins, Winfield. *Ever Ancient, Ever New: The Allure of Liturgy for a New Generation*. Grand Rapids, MI: Zondervan, 2019.

Bevins charts his own journey from his Baptist and Pentecostal roots to his discovery of the beauty of the traditional liturgy. The book seeks to discover why young adults are so attracted to traditional churches, and describes several churches that pattern their worship in the ancient and mystical practices that connect modern worshipers with the historical church.

Packiam, Glenn. *Discover the Mystery of Faith: How Worship Shapes Believing*. Colorado Springs, CO: David C. Cook, 2013.

Packiam delves into the phrase *lex orandi, lex credenda* (what we pray becomes what we believe), and adds *lex vivendi*, what we believe becomes how we live. He examines how our liturgical practices influence the worshipers we lead. His revelatory moment came as he asked himself, “Dear God, what have we been feeding them?” This was answered later by a friend, “Glenn, we’ve been feeding them a pauper’s meal” (19).

Chapter 8 End Notes

¹ A good resource for discovering the answers to these questions is David DeSilva, *Sacramental Life: Spiritual Formation Through the Book of Common Prayer* (Downers Grove, IL: InterVarsity, 2008). Part two on Holy Eucharist: Nourishment for the New Life covers many parts of the liturgy such as Lord’s Prayer, Prayers of the People, Great Thanksgiving, sending out.

² “Sacrosanctum Concilium,” 7, accessed March 20, 2017, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html#_ftn8.

³ “Sacrosanctum Concilium,” 7.

⁴ *Lex orandi, lex credendi*, or the “law of praying (is, constitutes, or establishes) the law of believing,” is attributed to Prosper of Aquitaine. A good source for exploring this concept is Maxwell E. Johnson, *Praying and Believing in Early Christianity: The Interplay Between Christian Worship and Doctrine* (Collegeville, MN: Liturgical Press, 2013).

⁵ An excellent resource for these brief instructions is Kevin J. Adams, *The Gospel in a Handshake: Framing Worship for Mission* (Eugene, OR: Cascade Books, 2019). He uses the term *frames* in the sense of preparing participants for the actions of worship. The frame, as with a work of art, is not the action itself but enhances the meaning of the action.

⁶ Glenn Packiam, *Discover the Mystery of Faith: How Worship Shapes Believing* (Colorado Springs, CO: David C. Cook, 2013) 18.

⁷ Winfield Bevins, *Ever Ancient, Ever New: The Allure of Liturgy for a New Generation* (Grand Rapids, MI: Zondervan, 2019), 17–18.

⁸ James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Grand Rapids, MI: Baker Publishing, 2009), 40.